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## REMOVAL NOTICE.

The offices of the "American Art News" have been removed from 18-20 West 42 St. to 569 Fifth Ave. (Windsor Arcade).

## IN AND OUT OF THE STUDIOS.

Edmund W. Kingsbury is holding an exhibition of some 30 paintings at the Ovington Galleries, 314 Fifth Ave. during this month.

Castle Keith of Syracuse has had a typical oil accepted by the International Exhibition at Amsterdam, Holland, where it is hung on the line.

Wilhelm Funk will give a reception at his studio, 119 West 42 St., tomorrow evening as a farewell to Madame Jomelli.

Through the courtesy of Mrs. Francis Rogers, the Art Workers Club, 224 West 58 St., was afforded a charming musical evening on Sunday last. Members of the Amateur Concert Club graciously entertained the members with singing and instrumental music. Mr. Wendt gave some of his exceedingly clever pianologues.

Charles P. Gruppe whose good landscape work is so well known as to need no comment, has painted several portraits this winter, among them one of Mr. Mark Blumenberg, editor of the "Musical Courier." His son Paul, the gifted cellist, sailed from New York last week for a concert tour through Europe.

Edward H. Potthast's large canvas, "Mount Victoria," was purchased recently by Mr. H. Marks. The artist contemplates spending a part of the summer at least in the West, and will probably also visit Alaska.

Dr. Pisor, head of the German Hospital, recently purchased one of Albert Groll's Arizona pictures, another important canvas was also sold by the artist to a prominent actor.

At his Sherwood Studio, De Witt M. Lockman recently painted the portrait of Mrs. Swift, of Chicago. The subject was represented in a standing pose with her champion greyhound. The arrangement was picturesque and the handling able. Another portrait nearing completion is a decorative presentment of two sisters. The predominating color note is the white of the sitters' gowns, which the artist has cleverly manipulated and combined with an appropriate background. The likenesses are said to be excellent.

Mrs. Florence May, of New Orleans, who has spent several years in California, has recently removed to this city, and has taken a studio, temporarily, at 230 West 107 St. She contemplates holding an exhibition of her marines and landscapes at a down-town gallery in the near future.

Roswell M. Shurtleff, whose new studio is at 350 West 55 St., reports a successful winter. Among important canvases which he has sold are, "Gray Day," purchased by Mrs. S. Spear, of Springfield, Mass. "The Pathway of Light," was sold to Mrs. Murray Gibson, of Philadelphia. An unusually fine canvas, "Forest Glade," went into the collection of Mr. Phil. Correll, and "Glimpse of the Giant," also found a home in Springfield.

Mr. and Mrs. Joel Nott Allen gave a reception and tea at their Sherwood Studio last week, where Mr. Allen's recently completed portrait of Mrs. William Van Cortlandt was shown. The sitter is becomingly clad in a simple white gown, a well-thought out background combines harmoniously with the general arrangement. Among the guests were Roswell M. Shurtleff, Charles Lang, Isidor Konti, Mathias Sandor, Mr. and Mrs. E. Irving Couse, also Mrs. Robert Livingston, Mrs. Oliver Livingston Jones, Mrs. John Ogden and Mrs. P. Potter.

Carle M. Boog has removed his studio from 114 East 23 St., to 1133 Broadway, where he expects to work for the next few months before he leaves town for the summer.

## AMERICAN ARTISTS IN SALON.

Paris, April 17, 1912.

(From our own Correspondent)

A special visit to the new Salon made to locate and review the works of the American painters, sculptors and etchers represented, resulted as follows: Myron Barlow sends three honest canvases, "The Toilet," "The Choice," and "Fair Reader." I like the fancy subject of Miss Bigelow's; Roy H. Brown has three strong landscapes, "The Downs," "Autumn," and "An Old Corner;" James Stewart Carstairs of Philadelphia has a portrait of Miss Carstairs, and Minerva Chapman of Chicago, an interior, cleverly thought out. I like less the portrait of Count de Souza-Roza painted by Maria L. Cotton of New York. Edward Cucuel of San Francisco shows merit in his "Autumn Leaves;" Helena Dunlap of Los Angeles, has sense of color in the "Japanese Umbrella." Jessie Benton Evans of Ohio shows a landscape, "Olive Fields," while Mrs. Fairchild Low deserves praise for a fine "Sunrise at Mont St. Michel." I prefer it to her other work, "Interior of the Knight's Hall."

I now pass to a very important group. F. C. Frieske shows a trio of canvases as good as he ever painted. They are "The Open Window," "The Lily," a "Nude" and "Woman Asleep," which emphasize his versatility. Also typical are the pictures of Walter Gay, an old hand at painting, who still has a masterly touch. He shows this year "The Breakfast," "The Sofa" and "The Yellow Armchair." Della Garretson sends a "Rag Market at Bruges" and M. R. Greeley, "Rest" and "Pont-Royal." Ch. W. Hawthorne has a good canvas; J. R. Hopkins of Ohio has two good works and A. Koopman three.

Mrs. Lee Robbins of New York is amateurish. I prefer the work of Miss Mars and Miss Norcross. To praise Miss Nourse of Cincinnati is not necessary. She is a thorough artist, and sends six pictures this year, from which I would select as the best the "Child Asleep," and the "Mother and Baby."

George Oberteuffer shows the "Church in Dieppe," and A. Poole of Chicago a poor portrait. I also recall the work of Miss Ravlin, Edwin Scott, W. H. Singer of Pittsburgh, H. E. Smith of Boston and J. L. Stewart of Philadelphia, who all send pictures of no great interest. L. C. H. Thorndike's landscape is fine indeed. E. F. Tolman sends an interior, E. P. Ullmann of New York is amusing in his "Dancer," and poetical in his "Garden Scene." I like Miss Upton's portraits and although a bit weak in drawing, I prefer her "Mrs. Alfred Lyttleton" to her "Mrs. Balfour."

I must not forget either Miss Watkins' "Old Street in Normandy," or the good portrait by F. F. Weber of Columbia.

## Good Drawings Shown.

Among artists exhibiting drawings, watercolors, cartoons and miniatures, I especially remarked the following: M. J. Chapman, F. Este's (four numbers), E. L. Florance of Philadelphia, watercolors; H. Hallowell's (of Boston) and N. R. Hartwell's miniatures. Mrs. R. O'Neill of Wilkesbarre, Pa., shows four drawings full of spirit, and E. D. Pattee peasants as usual and G. N. Wishaar of New York a portrait of Xavier Martinez and one of Miss Grace George.

## Sculptors, Etchers and Engravers.

There are also many American sculptors represented, but I can only mention A. Brereton of New Haven, S. M. Greene, M. Hoffmann of New York, J. Prahar, E. Shonnard of Yonkers and

Gertrude Vanderbilt Whitney of New York. All their exhibits are fair.

A. C. Robinson of New York has a powerful head of a child and E. R. Zettler of Chicago a fine statue, "The Spring."

Among the etchers and engravers I have chosen as best deserving notice E. B. Hopkins of Michigan, M. L. G. Hornby of Lowell, Mass., M. H. Lespinasse of Stamford, Conn., M. H. Morgan of Chicago, M. G. Plowman of Minnesota, H. A. Webster and M. H. Winslow of New York.

I must also say a good word for two American decorators, Miss M. A. Wright and M. B. Van Vorst of New York.

Canada is honored by the exhibits of Florence Black of Toronto and M. C. A. Cagnon of Montreal.

On the whole American artists show their vitality, although I have known them better represented in former years.

R. R. M. SEE.

## ARTS FEDERATION TO MEET.

The third annual convention of the American Federation of Arts will be held in a gallery of the National Museum in Washington, D. C., May 9, 10, 11 and 12, with morning and afternoon sessions, save the afternoon of May 11, which will be devoted to an excursion to Mt. Vernon.

The change of location of the convention meetings from the Willard Hotel, is a good one, and it is a pleasure also to note that the number of more or less Academic papers, which have been a feature of the past conventions will be this year comparatively few.

Mr. Robert W. de F. Forest will make the opening address, and among the speakers and readers of addresses will be Messrs. Edward D. Libbey, James P. Heney, Cass Gilbert, Richard B. Watrou and Miss Leila Mechlin.

It is sad indeed to realize that the secretary, Francis D. Millet, scheduled for a report and an evening lecture on historical costumes, will never again appear before an earthly audience. Mr. Millet's sad and heroic death will, it is to be feared, cast a gloom over the convention this year.

## MONTREAL.

Mr. Edward S. Curtis of New York and Seattle, who is compiling that stupendous work called "The American Indian," is holding an exhibition in the Art Gallery of the pictures used in the illustration of this publication. These bring home to all the romantic, historic and poetic side of Indian life.

The work consists of some 20 volumes and 20 portfolios, containing in all over 2,000 illustrations.

## OBITUARY.

## S. Ward Stanton.

S. Ward Stanton, the marine artist, was lost on the *Titanic*.

Mr. Stanton was returning from Spain where he had been making sketches in the Alhambra for a series of marines to be placed in the new Hudson river steamer, *Washington Irving*.

## F. Benedict Herzog.

F. Benedict Herzog, who was known in the art world by his original and able work in artistic photography, died at Roosevelt Hospital on Apr. 21, from the shock of an operation, aged 53. His rare ability in figure composition won him deserved reputation and gave him an unique place in his profession. He was the inventor of the Teleseme and other electrical devices and also of a police call system, and was president of the Herzog Teleseme Company.

## WATER COLOR DISPLAY OPENS.

The forty-fifth annual exhibition of the American Water Color Society opened at the galleries of the Fine Arts Society, 215 West 57 St., with a reception and private view on April 24th, to continue through May 12th.

The galleries present an harmonious appearance, and the exhibition has about the usual average of merit. In all, 272 watercolors and pastels are shown. Some are the works of artists who have long since arrived as well as promising works by younger aspirants.

The exhibition is honored by a fine example of the eminent Dutch artist, B. J. Bloomers, whose "November at Scheveningen" is typical and appealing. Carlton Chapman is represented by some of his interesting marines, among which "The Victor" is especially noteworthy. Jessie Arms sends several small decorative pictures, interesting in color and design. F. Hopkinson Smith is represented by typical subjects, and Alice Schille and Hilda Belcher are among the strongest exhibitors. C. Warren Eaton sends six examples of which "Evening, Lake Como," and "The Willows" deserve special mention. W. Merritt Post's "Rising Moon," Wm. Ritschel's "Breezy Morning," R. M. Shurtleff's "Lake in the Adirondacks," W. H. Drake's "Bossy," Eliot Clark's "Pastel Study" and Emma Lampert Cooper's "The Tower House" are well worthy of study. A. H. Platt's "Garden Gossip" and "The Far Away Ship" are able performances. There is an appealing landscape, "New England Hills," by A. T. Schwartz. Arthur T. Keller's "The New Purchase" is strong and well painted and Chauncey F. Ryder's "The Green Door," is poetically typical. Mrs. E. M. Scott has several good flower pieces, and Elizabeth F. Hardenbergh's "Pansies" must not be overlooked. Blanche Dillaye, Alexander Schilling, Harry Townsend and Edith Penman are entertainingly represented. Henry J. Glintenkamp, one of the younger artists, shows unusual talent in characterization. His "Two Women" is a compelling little work. Charles P. Gruppe's "Under October Skies," with its soft grays and greens, is unusually sympathetic. Norwood MacGilvary, Rhoda Holmes Nicholls and H. W. Tomlinson have good examples. A. P. de Hass sends one of her typical marines. William J. Whittmore's "Bacchante" is good in color and arrangement. Cullen Yates' "Hazy Morning" is full of tender atmospheric qualities and is an appealing subject. Isaac Josephi is represented by "Early Autumn," a colorful and poetical work. The "Jungfrau" and "Souvenir of Holland," by Edward H. Potthast find him in a happy mood. F. K. M. Rehn is represented by "Rafe's Chasm, Magnolia," a typically good work and E. L. Henry's "At the Canal Lock," which has already been sold, is one of his best examples. Arthur Schneider's "The Sawmill" and Geo. H. Smillie's "Breaking Away," O. C. Wiggand's "Spring in the Meadow" and Frederick Crane's "Planning"—a pastel—are worthy of mention. Other good examples are by Edward C. Volkert, Jane Peterson, Howard McCormick, Henry Reuter Dahl, Clara Weaver Parrish, Angela O'Leary, Kentaro Kato, Florence Frances Snell, M. O. Kobbe, David B. Mille and Clara MacChesney. There are also two examples by the late Howard Pyle, and two typical works by Colin Campbell Cooper.

The prizes will be awarded next week.

L. MERRICK.

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